

-ITIS

A Thesis

Presented to the Faculty of the Graduate School

of Cornell University

In Partial Fulfillment of the Requirements for the Degree of

Master of Fine Arts

by

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ABSTRACT

The thesis show was composed out of 6 elements which included 25 different materials with a goal to create a synthetic and space specific body of work which touched on anesthesia, manufacturing, labor, and fear.

BIOGRAPHICAL SKETCH

Vladislav Markov (b. Magadan, Russia) lives and works in New York, US. His work has been included in the exhibition Donovan, Markov, Mildenberg, Tjaden Gallery, Ithaca, NY, (2018) Brian Dario, Liza Lacroix, Vladislav Markov, M23, New York (2018), Big Snack, Signal, Brooklyn, NY (2018). Reviews his work work can be found in ARTFORUM, The Art Newspaper, HYPERALLERGIC, and Brooklyn Magazine. In August 2018, Markov was invited to participate in Harvard University's visiting artists program as guest lecturer.

“It is Saturday morning, an 8-year-old child is having an ‘open reduction and internal fixation’ of his broken arm under general anesthetic. This involves surgically exposing the fracture, realigning the bones, bridging the fracture with a metal plate secured by metal screws and then closing the wound. The anesthetist, Dr Wilkins, is a ‘trainee’. He is relatively new to the specialty having practiced anesthesia for 6 months, mostly under supervision. This is one of the first accessions he has worked independently. The excerpt begins in the operating theatre with the surgery already under way.”

Goodwin, Dawn. *Acting in Anaesthesia: Ethnographic Encounters with Patients, Practitioners and Medical Technologies*. Cambridge Univ. Press, 2009.

The work explores a correlation between different forms and substances within a given space. A space that is shared by those elements. An experience that can be compared to strangers sharing a bed for one night. The work does not relate to intellectual structure or to the text, which is its own separate entity. It is the experience of being as being, looking as looking-which is in effect of living. The “bed” operates as a territory for the elements and as a gate to the viewer’s nonliteral, non-linear, and non-verbal experience of connected discomfort.

The objects in the show are trying to escape the “static”, release the pressure, and become unstable. They make, show, and suggest movement. The works in the show operate only in a group or one might say they operate as one. The viewer is welcomed to face the struggle in which the given forms and substances are trying to imply usage and the pain of mechanized movement.



Vladislav Markov: *THESIS*
Cornell University
15 - 21 April 2019



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Vladislav Markov
Untitled, 2019 (detail)
pool railing, plastic straps, Ethernet wire,
various metals, carpet carvings
size variable to installation
(VM7)





Vladislav Markov
Untitled, 2019
pool railing, plastic straps, Ethernet wire, various metals, carpet carvings
size variable to installation
(VM7)



Vladislav Markov
Untitled, 2019
Mercedes Benz GL450 engine harness, curved overhead conveyor
tracks, latex, polyurethane resin, plastic, sensors, taillights
size variable to installation
(VM6)

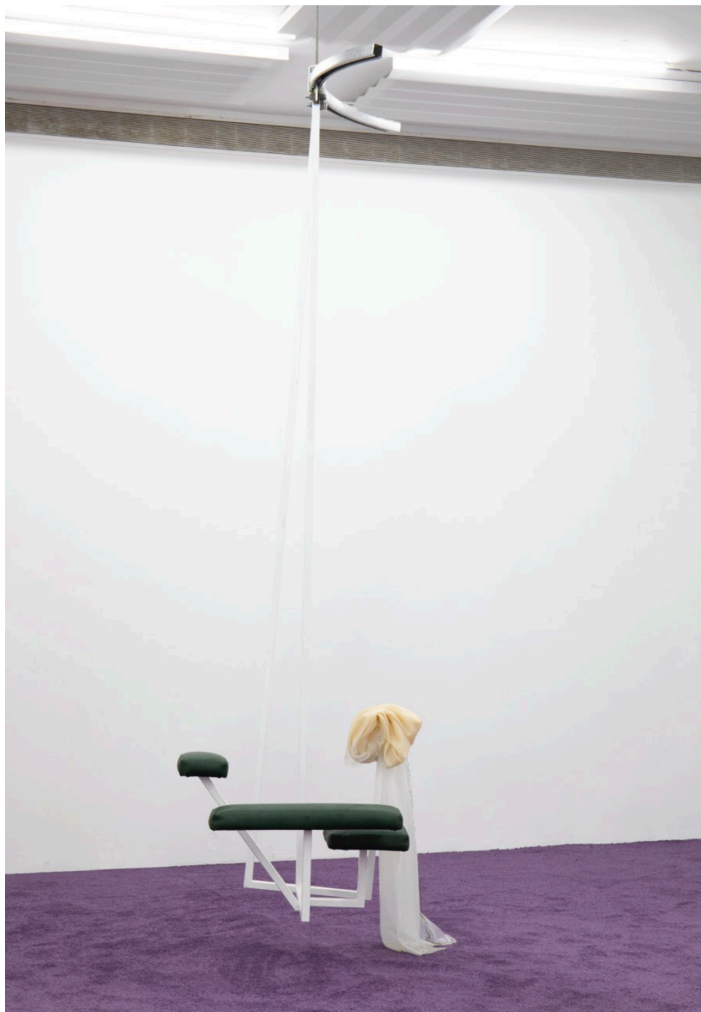




Vladislav Markov
Untitled, 2019
steel, memory foam basin cast, aluminum, plastic sheeting, cable ties, grommets
32 x 42 x 30 inches (81 x 107 x 76 cm)
(VM9)

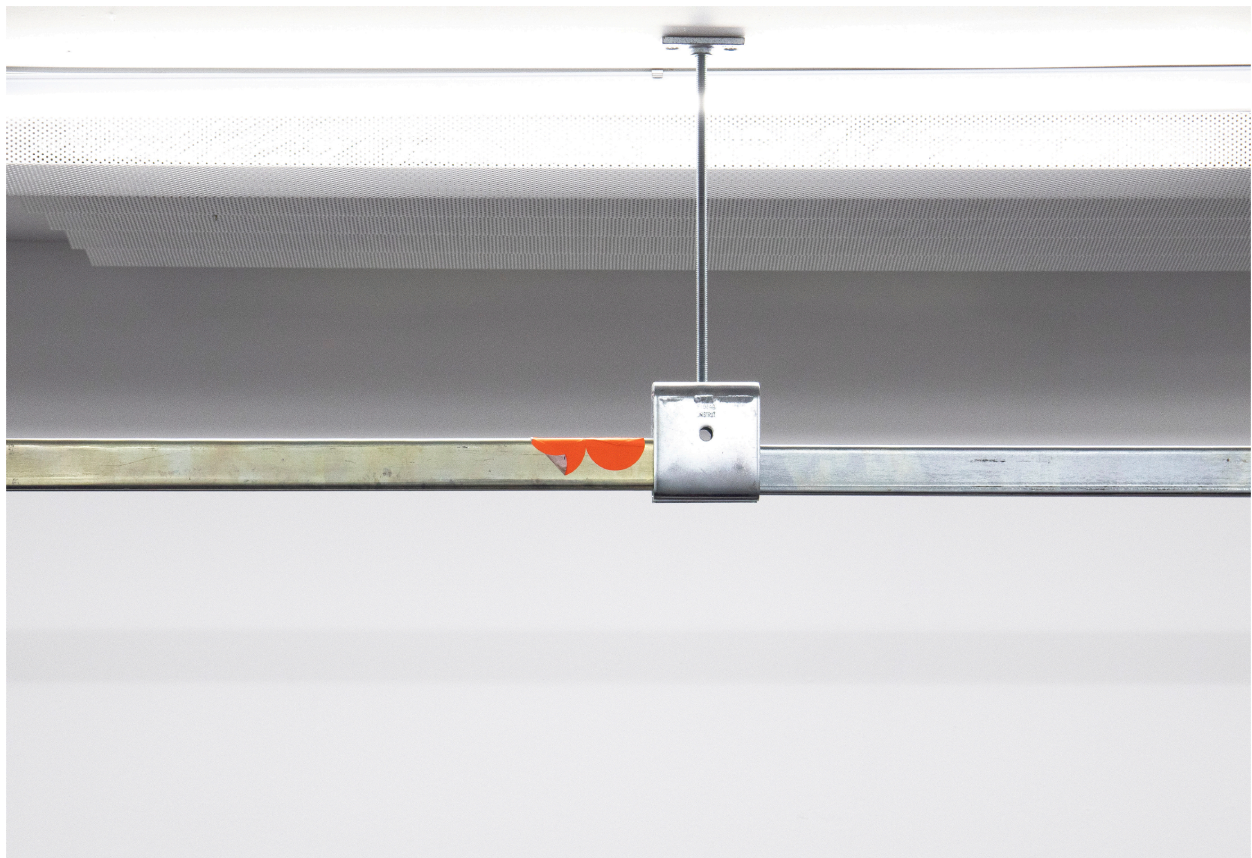


Vladislav Markov
Untitled, 2019 (detail)
steel, memory foam basin cast, aluminum, plastic
sheeting, cable ties, grommets
32 x 42 x 30 inches (81 x 107 x 76 cm)
(VM9)



Vladislav Markov
Untitled, 2019
Pleather, foam, silicone, fish hooks,
curved overhead conveyor track, steel pipes
size variable to installation
(VM8)





Vladislav Markov
Untitled, 2019 (detail)
overhead conveyor track
360 x 3 x 3 inches (914 x 8 x 8 cm)